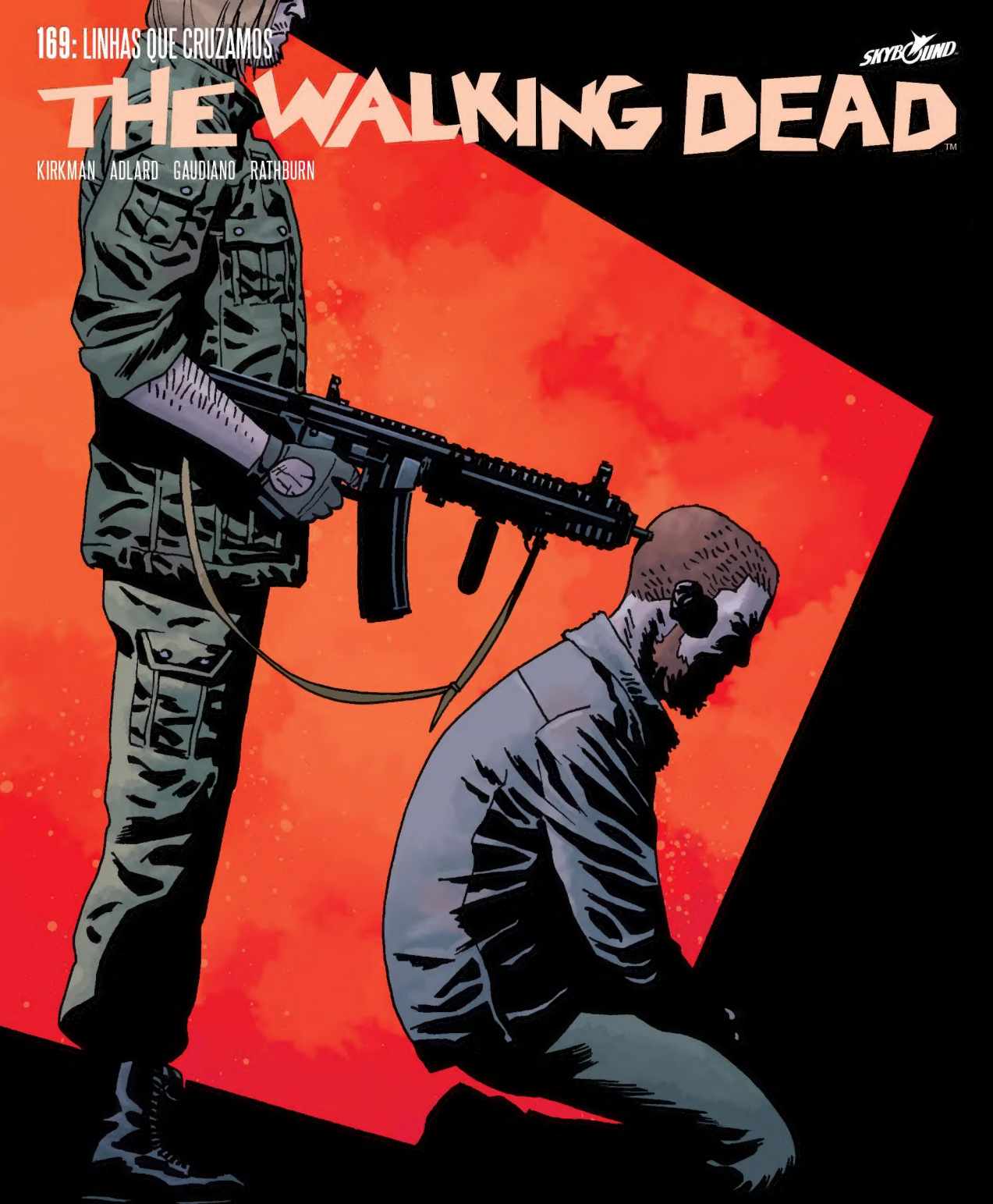
169: LINHAS QUE CRUZAMOS

THE WALKING DEAD™

KIRKMAN ADLARD GAUDIANO RATHBURN



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SKYBOUND

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IMAGE COMICS APRESENTA

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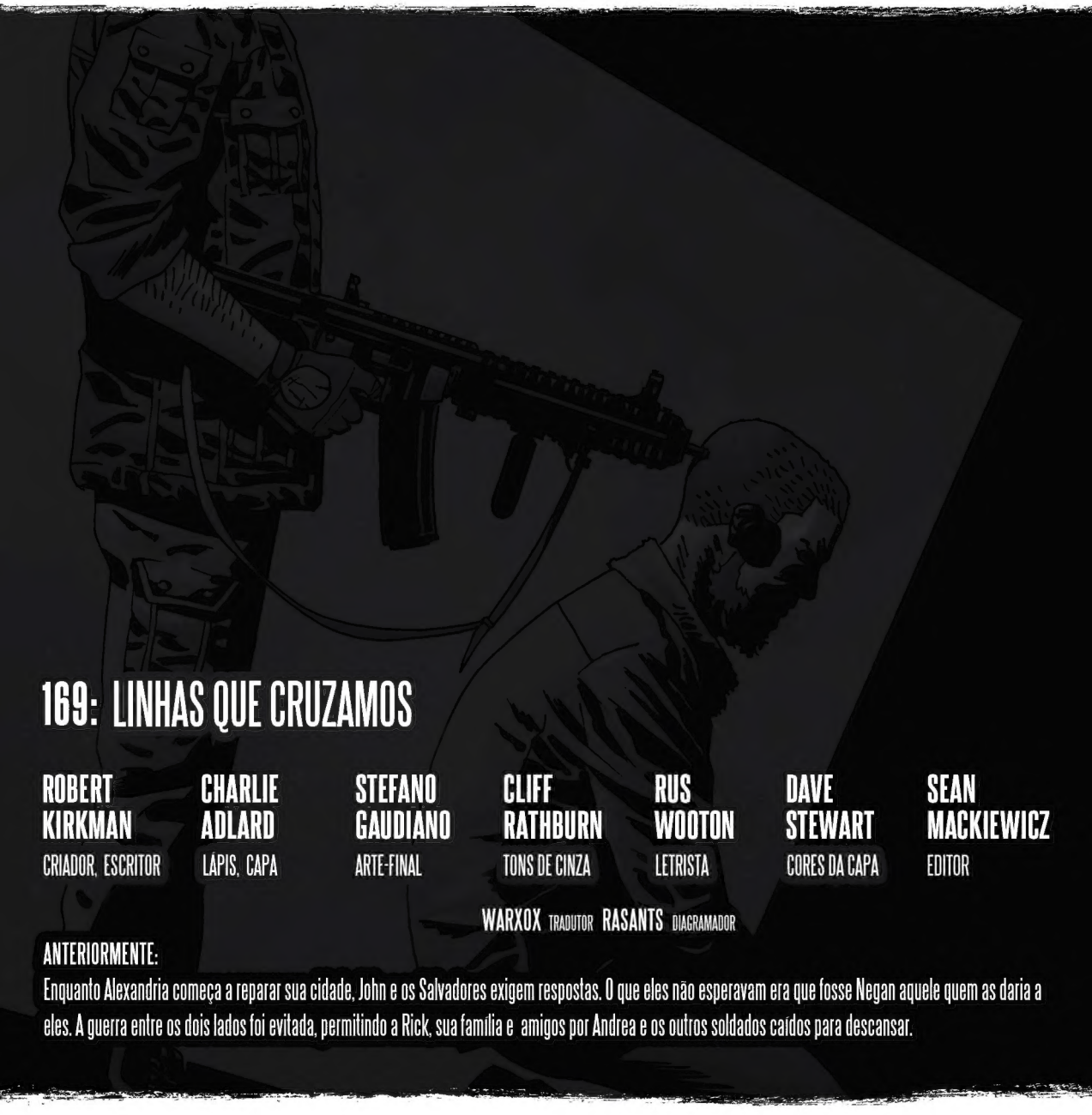

169: LINHAS QUE CRUZAMOS

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ANTERIORMENTE:

Enquanto Alexandria começa a reparar sua cidade, John e os Salvadores exigem respostas. O que eles não esperavam era que fosse Negan aquele quem as daria a eles. A guerra entre os dois lados foi evitada, permitindo a Rick, sua família e amigos por Andrea e os outros soldados caídos para descansar.

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TINHAM DOIS GAROTOS, BEN E BILLY. OS PAIS DELES MORRERAM, NÃO AO MESMO TEMPO, MAS...

...NÃO É IMPORTANTE.

ANDREA... ELA ESTAVA COM ESSE CARA, DALE, NA ÉPOCA. ELES OS ACOLHERAM... MEIO QUE SE TORNARAM OS PAIS DELES. ELES OS *ADOTARAM*.

ELES ERAM MAIS NOVOS DO QUE EU... TUDO QUE ESTAVA ACONTECENDO, AFETAVA MAIS ELES.

ISSO OS *CONFUNDIU*.

BEM, ELE... UM DIA ELE MATOU BILLY.

ELE O ESFAQUEOU.

ELE NÃO ENTENDIA. PENSOU QUE BILLY VOLTARIA E TUDO FICARIA BEM... *FOI HORRÍVEL*. O POBRE GAROTO NEM MESMO *PERCEBEU* O QUE TINHA FEITO.

ISSO, BEM, IRRITOU A TODOS, E LEVOU A UM DEBATE BEM ACALORADO. O QUE SE FAZ COMO UMA CRIANÇA QUE NÃO ENTENDE O QUE É MATAR?

NA ÉPOCA ESTÁVAMOS DORMINDO EM CARROS, TENDAS, O QUE PUDÉSSEMOS ENCONTRAR. QUANDO FICÁVAMOS EM UMA CASA, FICÁVAMOS TODOS JUNTOS.

ELES NÃO ERA SEGURO DE SE MANTER POR PERTO.

ALGUÉM, NÃO LEMBRO QUEM, LEVANTOU A IDEIA DE MATÁ-LO. PARECIA A ÚNICA OPÇÃO NA ÉPOCA.

ELE PODERIA MATAR QUALQUER UM DE NÓS ENQUANTO DORMÍAMOS.

ANDREA NÃO QUERIA OUVIR. ELA ESTAVA *FURIOSA* ELA NÃO PODIA ACREDITAR QUE ISSO SEQUER TIVESSE SIDO SUGERIDO.

ELES O PRENDERAM NUMA VAN À NOITE. IRIAM DESCOBRIR O QUE FAZER COM ELE PELA MANHÃ.

OUVI ELES CONVERSANDO. DIZIAM COISAS COMO "COMO PODERÍAMOS MATAR UM GAROTO?" ELES SAIAM QUE PRECISAVA SER FEITO, MAS ELES NÃO SABIAM COMO PODERIAM FAZER.

ENTÃO ENTREI NA VAN ENQUANTO TODOS ESTAVAM DORMINDO... E MATEI ELE.

PENSEI QUE NÃO TINHA PROBLEMAS UM GAROTO MATAR UM GAROTO... OU NO MÍNIMO ERA ***MAIS FÁCIL***. QUERIA LEVAR AQUELE FARTO, COMO SE FOSSE UMA MANEIRA DE EU ***AJUDAR***.

EU NUNCA CONTEI A NINGUÉM. ELES ACORDARAM NO DIA SEGUINTE E ELE SÓ ESTAVA MORTO. AS PESSOAS SUSPEITAVAM DOS OUTROS... MAS NINGUÉM JAMAIS ***SOUBE***.

EM ALGUM MOMENTO CONTEI A MEU PAI... MAS NÃO A ANDREA. NÃO ATÉ ANOS DEPOIS... DEPOIS DA GRANDE LUTA COM NEGAN E OS SALVADORES... TÍNHAMOS FICADO TÃO PRÓXIMOS QUE ME SENTIR MAL EM ESCONDER ISSO DELA.

ENTÃO CONTEI A ELA...

...E ELA CHOROU. ***ELA CHOROU MUITO***. ENTÃO ELA ENXUGOU AS LÁGRIMAS DOS OLHOS E OLHOU PARA MIM E DISSE, "EU TE AMO".

MEU PAIS UMA VEZ ME CONTOU QUE SEUS PAIS TE AMAM HAJA O QUE HOUVER. ELES PODEM FICAR COM VERGONHA DE VOCÊ OU DESAPONTADOS COM VOCÊ, E ELES PODEM NEM GOSTAR DE QUEM VOCÊ É NO MOMENTO... MAS ELES ***SEMPRE*** TE AMAM...

...NÃO IMPORTA O QUE FAÇA.

ANDREA GRIMES

ENTÃO FOI QUANDO COMECEI A CHAMAR ANDREA DE "MÃE"

NÃO, POR FAVOR.
NÃO SE IMPORTE COMIGO, SÓ CONTINUE O BOM TRABALHO.

RICK?
SINTO MUITO MESMO POR FAZER ISTO AGORA, MAS *NÃO* PODE ESPERAR.
EU SEI, SEI SOBRE O QUE É.
VAMOS ENTRAR.

COMO VOCÊ PODE FAZER ISSO? COMO PODE DEIXÁ-LO SAIR? ELE ESTÁ LÁ FORA AGORA, LIVRE. MALDIÇÃO, RICK— *POR QUE?!*
NÃO PUDE DORMIR NOITE PASSADA.
ISSO TEM ACONTECIDO...

DESCULPE, SEI QUE ESTÁ

NÃO. NÃO FOI O QUE EU QUIS DIZER. ENTENDO O QUE ESTÁ PASSANDO... AGORA MAIS QUE NUNCA.

SE ELE TIVESSE MATADO ANDREA... EU NÃO SEI...

ENTÃO PORQUE ELE ESTÁ LIVRE?

EU OLHO PARA NEGAN AGORA, E HONESTAMENTE... PENSOU EM QUANTOS MARIDOS ***EU*** MATEI...

...QUANTAS ***ESPOSAS***.

NÃO ESTOU DANDO DESCULPAS PARA O QUE ELE FEZ. AINDA PENSO EM GLENN TODO DIA. AINDA DÓI. MAS NÃO POSSO EVITAR SER ***ASSOMBRADO*** PELO FATO DE QUE REALMENTE NÃO VEJO O QUE ***ME*** TORNA TÃO DIFERENTE.

NÃO ESPERO QUE CONCORDE COMIGO... MAS NÃO POSSO MATAR AQUELE HOMEM, E NÃO PARECE CERTO PRENDÊ-LO PELO RESTO DA VIDA DELE.

SE AJUDAR ELE NÃO TERÁ MAIS PERMISSÃO DE FICAR AQUI. O ACORDO FOI ELE SAIR ASSIM QUE O CONFLITO ACABASSE. ELE DEVE ESTAR A CAMINHO EM BREVE.

ISSO É MESMO...

...***GENTIL*** DA SUA PARTE.

NÃO PODE FALAR SÉRIO... NÃO PODE SE COMPARAR

HEH.

SENTI SAUDADES TAMBÉM.

ESTAVA UM POUCO PREOCUPADA, VOCÊ TINHA SUMIDO POR UM LONGO TEMPO... ENTÃO QUANDO OUTRA PESSOA ENTROU NO RÁDIO, EU TEMI PELO PIOR.

CÂMBIO.

OUTRA PESSOA? VOCÊ FALOU COM OUTRA PESSOA AQUI?

CÂMBIO.

ERA UM HOMEM. EU ANOTEI O NOME DELE, ESPERE... SIDDIQ. ELE DISSE QUE O NOME ERA SIDDIQ. ELE ME DISSE QUE VOCÊ NÃO ESTAVA AÍ, PERGUNTOU QUEM ERA. ELE SOOU FRENÉTICO.

EU NÃO RESPONDI. EU TE DISSE QUE SÓ FALARIA COM VOCÊ. CÂMBIO.

AS COISAS PIRARAM AQUI. OS MORTOS INVADIRAM NOSSOS MUROS. SIDDIQ É UM BOM HOMEM, ELE DEVE TER SE ESCONDIDO AQUI POR SEGURANÇA.

DESCULPE SE ELE TE ASSUSTOU

KNOCK! KNOCK!

ALGUÉM ESTÁ NA PORTA. AS COISAS TEM SIDO INTENSAS AQUI... EU... NOS FALAMOS DEPOIS. DESCULPE. CÂMBIO.

HUM...

ME FALE SOBRE O RÁDIO.

NÃO ACREDITO QUE ESCONDEU ISSO DE MIM.

PRECISO FALAR COM ELA.

ELA SÓ FALA COM

PRECISO FALAR COM ELA, EUGENE.

STEPHANIE, ESTÁ AÍ?

CÂMBIO.

ESTOU. QUEM ESTAVA EM SUA PORTA? ESTÁ TUDO BEM?

CÂMBIO.

ERA NOSSO LÍDER, RICK GRIMES. EU NÃO TINHA CONTADO A ELE SOBRE VOCÊ, COMO PROMETI, MAS SIDDIQ CONTOU A ELE.

DESCULPE, MAS ELE GOSTARIA DE FALAR COM VOCÊ...

CÂMBIO.

NÃO. EU TE DISSE. EU SÓ FALARIA COM VOCÊ. SÓ CONFIO EM VOCÊ.

NÃO POSSO CORRER RISCOS.

CÂMBIO.

STEPHANIE, ESTOU TE IMPLORANDO. CONFIE EM RICK COMO CONFIA EM MIM. ESTAMOS MACHUCADOS AQUI. É IMPORTANTE QUE VOCÊ FALE COM RICK.

POR FAVOR. PROMETO QUE VAI GOSTAR DELE ***MAIS*** DO QUE GOSTA DE MIM.

CÂMBIO.

STEPHANIE, NÃO É? ESCUTE, AQUI É RICK GRIMES. SOU O LÍDER DESTA COMUNIDADE, E SOMOS PARTE DE UMA REDE DE COMUNIDADES QUE MANTÉM MAIS DE UMA CENTENA DE PESSOAS SEGURAS.

RECENTEMENTE VIMOS NOSSOS LARES DIZIMADOS, TEMOS MUITO A RECONSTRUIR E SE VOCÊ ESTIVER EM UMA COMUNIDADE TÃO GRANDE QUANTO PENSO ACHO QUE PODEM AJUDAR.

É O QUE PRECISAMOS... DE *AJUDA*.

VOCÊ TEM QUE DIZER

CÂMBIO.

NÃO SEI COMO PODEMOS AJUDAR. A DISTÂNCIA ENTRE NÓS PARECE SER MUITO GRANDE.

CÂMBIO.

A DISTÂNCIA ENTRE NOSSAS COMUNIDADES AQUI PARECIA GRANDE NO INÍCIO. ENTÃO COM O TEMPO PROTEGEMOS ROTAS SEGURAS DE VIAGEM ENTRE ELAS TORNANDO VIÁVEL VIAJAR DE UM LUGAR A OUTRO DE NOVO.

PODERÍAMOS FAZER ISSO COM VOCÊ.

ESCUTE. ISTO É SOBRE *CONFIANÇA*. EU ENTENDO. VOCÊ TEM FALADO COM EUGENE POR *SEMANAS*, E NÃO TEM TENTANDO ARRANCAR INFORMAÇÕES DELE.

ESTOU CONFIANTE QUE NÃO PLANEJAM NOS ATACAR. ESTOU DISPOSTO A APOSTAR QUE SUA MAIOR META AO PROCURAR CONTATO COM FEZ É O TIPO DE EXATO DE *COOPERAÇÃO* QUE ESTOU PROPONDO.

CÂMBIO.

PROSSIGA.

CÂMBIO.

VOCÊ DIZ O LUGAR. PERTO DE VOCÊ, PARA QUE TODOS POSSAMOS VIAJAR E VOCÊ POSSA SE *PREPARAR* PARA NOSSA CHEGADA, MAS NÃO TÃO PERTO QUE ENCONTREMOS VOCÊS.

ENVIARÍAMOS UMA EQUIPE PEQUENA PARA A ÁREA QUE ESCOLHESSE. ESTARÍAMOS COMPLETAMENTE VULNERÁVEIS. SE NÃO GOSTAR DO QUE VER QUANDO CHEGARMOS... VOCÊ NÃO FAZ CONTATO. ESTÁ TUDO EM SUAS MÃOS.

CÂMBIO.

ACHO QUE POSSO VENDER ALGO ASSIM PARA MEU PESSOAL. ME DÊ UM DIA.

CÂMBIO.

TEM *CERTEZA* DISSO?

EU CONFIO NELA... MAS NÃO SEI SE CONFIO *TANTO* ASSIM.

TEMOS QUE ARRISCAR... ESSA NÃO É HORA DE NOS ESCONDER. PRECISAMOS DE TODA AJUDA QUE CONSEGUIRMOS.

CONTINUE FALANDO COM ELA. ME DIGA SE ELA FALAR ALGO SUSPEITO. VOU REUNIR UMA EQUIPE.

TENHO QUE ESTÁ NESSA EQUIPE. ELA CONFIA EM MIM.

OK. ENTENDIDO.

DWIGHT. VOCÊ VIU JESUS?

NÃO. TENHO TRABALHADO DURO... NÃO NOTARIA ELE SE O *VISSE*.

DESCULPE.

MESMO.

APENAS CONTINUE ZANZANDO, SENHOR OCUPADO. GARANTA QUE TODOS *PENSEI* QUE VOCÊ ESTÁ NO CONTROLE DESTE LUGAR... QUANDO NA VERDADE VOCÊ SÓ ESTÁ GARANTINDO LEVAR O *CRÉDITO*.

ESTOU NO MEIO DE ALGO AGORA, MAS QUANDO EU TERMINAR, VOCÊ E EU VAMOS SENTAR E *CONVERSAR*. TÁ?

GOSTARIA DISSO.

JÁ ESTÁ FAZENDO AS MALAS?

AS PESSOAS ESTÃO DOANDO COISAS... TENHO QUE MANTER EM ALGUM LUGAR, PODERIA TAMBÉM IR EM FRENTE E EMPACOTAR.

VAMOS CAIR NA ESTRADA EM UM OU DOIS DIAS. SE NÃO COMEÇARMOS A RECONSTRUIR LOGO, ***NUNCA*** IREMOS. NÃO CONSIGO DEIXAR MEU PESSOAL MUITO CONFORTÁVEL AQUI.

SE ESTIVER PREOCUPADA ***COMIGO, NÃO FIQUE***. HILLTOP É MEU LAR. VOU AJUDAR A RECONSTRUIR.

CARL, NINGUÉM ESPERA QUE VOCÊ VOLTE CONOSCO. NÃO DEPOIS

PORQUE? O QUE ***ISSO*** MUDA?

E QUANTO AO SEU PAI? VOCÊ VAI DEIXÁ-LO?

AINDA NÃO DISSE A ELE.

ELE VAI ENTENDER. ELE NÃO PRECISA DE MIM AQUI.

O QUE ***VOCÊ*** PRECISA?

PRECISO VIVER MINHA PRÓPRIA VIDA... EM ALGUM LUGAR QUE NÃO ***AQUI***.

O QUE TEM EM MENTE?

NADA QUE NÃO ESTEJA ACOSTUMADO.

ENCONTRAR ESSAS PESSOAS, FAZER UMA LEITURA DELAS, GARANTIR QUE PODEMOS CONFIAR NELES. TEM ALGUM PERIGO NISSO, MAS ESSAS PESSOAS JÁ PARECEM CONFIÁVEIS.

EU MESMO IRIA SE PUDESSE.

OHIO?

UMA VIAGEM DESSA LEVARIA ***SEMANAS***.

EU VOU TER QUE DIZER ***NÃO***. NÃO QUERO FAZER ESSE TIPO DE COISA MAIS. TENHO ALGO PELO QUE VALE A PENA ***FICAR***.

SE NÃO PUDER ENCONTRAR NINGUÉM MAIS, SE ESTIVER DESESPERADO, NÃO VOU TE DECEPCIONAR. MAS ESTOU DIZENDO QUE PREFIRO QUE ENCONTRE OUTRA PESSOA.

COM CERTEZA AARON PODE DAR CONTA SOZINHO, ELE SABE BEM COMO É ESTAR ALÉM DA MURALHA.

HUM... NA VERDADE...

QUANDO EU DISSE QUE TENHO ALGO PELO QUE VALE A PENA FICAR ERA UM ALGUÉM. UM ALGUÉM ESPECÍFICO, NA VERDADE...

...É AARON. ESTAVA FALANDO SOBRE AARON. ELE NÃO VAI QUERER IR TAMBÉM.

OH, OK ENTÃO.

PARABÉNS. ESTOU FELIZ POR VOCÊS.

DWIGHT, PRECISAMOS ACERTAR ESTA MERDA ENTRE NÓS PORQUE PRECISO DE SUA AJUDA.

PRECISO QUE VÁ NUMA VIAGEM POR MIM. TEM OUTRO GRUPO LÁ FORA COM O QUAL PRECISAMOS FAZER CONTATO.

PRA DIZER SEM RODEIOS...

...*NÃO*.

POR QUE, DWIGHT?

SINTO COMO SE FICARÍAMOS MELHOR COMIGO AQUI. ACHO QUE EU DEVIA FICAR E *COMANDAR AS COISAS*.

ACHO QUE SEU TEMPO *ACABOU*, RICK.

O QUE?

LAMENTO PELO QUE ACONTECEU, MAIS QUE POSSO DIZER, MAS AINDA FUI PEGO DE SURPRESA POR COMO VOCÊ TEM AGIDO ULTIMAMENTE. NÃO ENTENDI MUITO BEM.

VOCÊ ME CONHECE. SABE QUE EU NUNCA

VOCÊ NÃO QUIS LIDERAR OS SALVADORES, MAS AGORA QUER TOMAR *AQUI*?

EXPLIQUE ESSA MUDANÇA DE IDEIA PRA MIM.

EU NÃO QUERIA LIDERAR OS SALVADORES PORQUE VI O QUE ESTAVA ACONTECENDO LÁ. A RAIVA E O ÓDIO. NÃO QUERIA SER PARTE DAQUILO.

AGORA VEJO A *CAUSA* DAQUELE ÓDIO. É VOCÊ, RICK.

SUAS AÇÕES TEM CONSEQUÊNCIAS... PARA *TODOS* NÓS... E AINDA, AQUI ESTÁ VOCÊ SÓ AGINDO IMPULSIVAMENTE. CONFIANTE QUE O QUE ESTÁ FAZENDO ESTÁ *CERTO*.

PORQUE TEM *CERTEZA* QUE É A COISA CERTA A FAZER... NÃO IMPORTA O QUE SEJA, PORQUE É *VOCÊ* QUEM ESTÁ FAZENDO.

MESMO SE ESSA COISA FOR MATAR A MULHER QUE EU AMAVA.

...

SHERRY *ME* ATACOU.

EU ME *DEFENDI*.

TENHO CERTEZA DE QUE É O QUE ACHA QUE ACONTECEU... MAS COMO EU *SABERIA*?

TUDO QUE TENHO É A SUA PALAVRAS.

...

SEI QUE VOCÊ GOSTARIA DE ME DIZER QUE TEM AS COISAS SOB CONTROLE. NÃO ACHO QUE VOCÊ SEJA MESMO UM HOMEM QUERENDO MATAR UMA MULHER À SANGUE FRIO. ACREDITO EM UMA VERSÃO DO QUE VOCÊ DIZ QUE ACONTECEU.

O FATO PERMANECE, EU VI VOCÊ AGRAVAR UM CONFRONTO COM OS SALVADORES EM UMA HORA EM QUE ABSOLUTAMENTE NÃO PODÍAMOS BANCAR UM.

E VI VOCÊ PERMITIR QUE ESSE CONFRONTO FOSSE DESATIVADO POR NEGAN, UM HOMEM EM QUEM ABSOLUTAMENTE NÃO PODEMOS ARRISCAR CONFIAR.

NÃO ESTOU SENTADO AQUI COM MEUS SOLDADOS, QUE ACREDITO QUE ME APOIARIAM SE EU PEDISSE, ESTOU TENDO A CONVERSA COM VOCÊ ATRÁS DE PORTAS FECHADAS.

EU PODERIA MUITO FACILMENTE TER ESSA CONVERSA COM UMA ESPINGARDA APONTADA EM SUA NUCA.

NÃO ESTOU.

QUERO QUE RECONHEÇA QUÃO SENSATO ESTOU SENDO AQUI. SOU O QUE ESSAS PESSOAS PRECISAM. VOCÊ TEVE SEU TEMPO E PERDEU UM PASSO.

ESTA CONVERSA ACABOU.

O QUE?

TENHO UMA COMUNIDADE EM CINZAS E OUTRA CAMBALEANDO DE UM ATAQUE. ACABEI DE PERDER MINHA ESPOSA, E HÁ APENAS ALGUNS INSTANTE DESCOBRI UMA NOVA E MAIOR REDE DE COMUNIDADES.

NÃO TENHO TEMPO PARA ISSO AGORA.

ENTÃO, COMO EU DISSE, ESTA CONVERSA ACABOU.

MAS VOU FICAR TE *OBSERVANDO*, DWIGHT... COM AMBOS OS OLHOS.

ENTÃO ANTES DE TRAZER ESSA MERDA PRA MIM DE NOVO, DE *QUALQUER* ESTILO QUE ESCOLHER, SENSATO OU QUALQUER OUTRO...

...TENHA UMA COISA EM MENTE.

TENHO UMA *RAIVA* FERVENDO DENTRO DE MIM. EM TEMPOS COMO ESSE É *MUITO* DIFÍCIL CONTROLAR E ELA *QUER SAIR*.

NÃO ME DÊ MOTIVO PARA DEIXÁ-LA SAIR, DWIGHT.

PORQUE A ESTA ALTURA...

...O QUE É *MAIS UMA* COVA?

OUVI QUE ESTÁ PROCURANDO POR ALGUÉM PARA IR NUMA VIAGEM?

VOCÊ NÃO. PRECISO DE VOCÊ EM OUTRO LUGAR.

NÃO NO REINADO. CONVERSEI COM WILLIAM ONTEM, ELE JÁ SAIU PARA REUNIR PESSOAS PARA AJUDAR A RECONSTRUIR HILLTOP.

ELES ESTARÃO OCUPADOS. HORA RUIM PARA EU APARECER E SACUDIR AS COISAS.

PRECISO DE VOCÊ AQUI. SINTO MUITO.

NÃO DESTA VEZ.

NÃO VENHA COM ESSA MERDA PRA CIMA DE MIM. SE EU QUISER IR, EU VOU, E ***QUERO IR***. VOCÊ TEM JESUS AQUI E DWIGHT. ESTÁ COBERTO.

VOU LEVAR MAGNA E YUMIKO, ELAS TRABALHARAM BEM COM A MANADA. SIDDIQ QUER IR TAMBÉM. TEMOS UM ESQUADRÃO INTEIRO.

BEM, SE VOCÊ JÁ SE DECIDIU...

NÃO VOU BRIGAR COM VOCÊ.

RICK? VOCÊ DORMIU AQUI FORA?

NÃO TENHO CONSEGUIDO DORMIR MUITO ULTIMAMENTE.

CUIDE-SE, VELHO AMIGO.

PAI?

QUER SENTAR?

NÃO. NÃO VOU DEMORAR.

MAGGIE ESTÁ PARTINDO HOJE. VÃO COMEÇAR A RECONSTRUIR A CASA BARRINGTON... SINTO QUE DEVERIA ESTAR LÁ.

QUERO AJUDAR.

ENTÃO ISSO É UM ADEUS?

SINTO MUITO, É QUE... NÃO QUERO ESTAR AQUI. É MUITO ***TRISTE***. ME LEMBRO DE VIVER AQUI, COM MAMÃE E VOCÊ... E ESTAR FELIZ... E ESTAR ESPERANÇOSO.

É ESTRANHO, QUERIA NUNCA TER SAÍDO... MAS AO MESMO TEMPO EU ***NÃO*** POSSO FICAR AQUI.

TUDO BEM, CARL.

EU ENTENDO.

NÃO ESTÁ ZANGADO?

PORQUE VOCÊ TEM UMA VIDA E QUER VIVÊ-LA?

NÃO, FILHO.

ESTOU ***ORGULHOSO***.

CARNE DE PORCO E FEIJÕES.

NÃO ESTOU CERTO? DIGO, SE FOSSE POR MIM, EU LEVARIA CADA LATA E NADA MAIS... SÓ COMER ESSA MERDA ATÉ EU ESTOURAR E MORRER.

MORRERIA UM HOMEM FELIZ, CARNE DE PORCO E FEIJÕES VAZANDO POR CADA BURACO. VELHO E NOVO.

O NOVO BURACO FOI POR ONDE ESTOUREI, DWIGHT.

SÓ GUARDE SUA MERDA E VÁ.

OBRIGADO POR DEIXAR EU LEVAR TANTA COMIDA. ISSO VAI DURAR POR ALGUMAS SEMANAS ENQUANTO EU ME AJEITO.

...

FIQUEI DE OLHO NAQUELE BAIRRO ONDE ENTERREI MINHA GAROTA.

QUERO ESTAR PERTO DELA.

ACABOU O TEMPO.

VÁ.

TUDO BEM.

NÃO ESPERAVA UMA GRANDE DESPEDIDA MESMO.

CUZÕES DE MERDA.

JÁ PODE DEIXAR ABERTO.

NÃO SABIA QUE JÁ ESTAVAM SAINDO.

HILLTOP NÃO VAI SE RECONSTRUIR SOZINHA.

CUIDA DO RICK PARA MIM, TÁ?

...

NUNCA FICAMOS DE BOBEIRA, NÉ?

TOME CUIDADO LÁ FORA. NÃO FAZ IDEIA DO QUE PODE ESTAR SE METENDO.

ISSO DÁ UMAS FAMOSAS ÚLTIMAS PALAVRAS... MAS ACHA MESMO QUE TEM ALGO LÁ FORA PIOR DO QUE JÁ ENFRENTAMOS?

PUTA MERDA...

BATE NA MADEIRA, ESFREGA UM PÉ DE COELHO, COLA O ESPELHO DE NOVO. ESSE É UM NÍVEL DE DESTINO TENTADOR QUE NÃO QUERO NEM ESTAR *PERTO*.

SEU VOTO DE CONFIANÇA É *IMPRESSIONANTE*.

TOMEM CUIDADO LÁ FORA.

VOCÊS TOMEM CUIDADO UM DO OUTRO. ESTOU TÃO FELIZ QUE FINALMENTE SE ENCONTRARAM.

É MELHOR ALCANÇARMOS ELES ANTES QUE NOS DEIXEM PARA TRÁS.

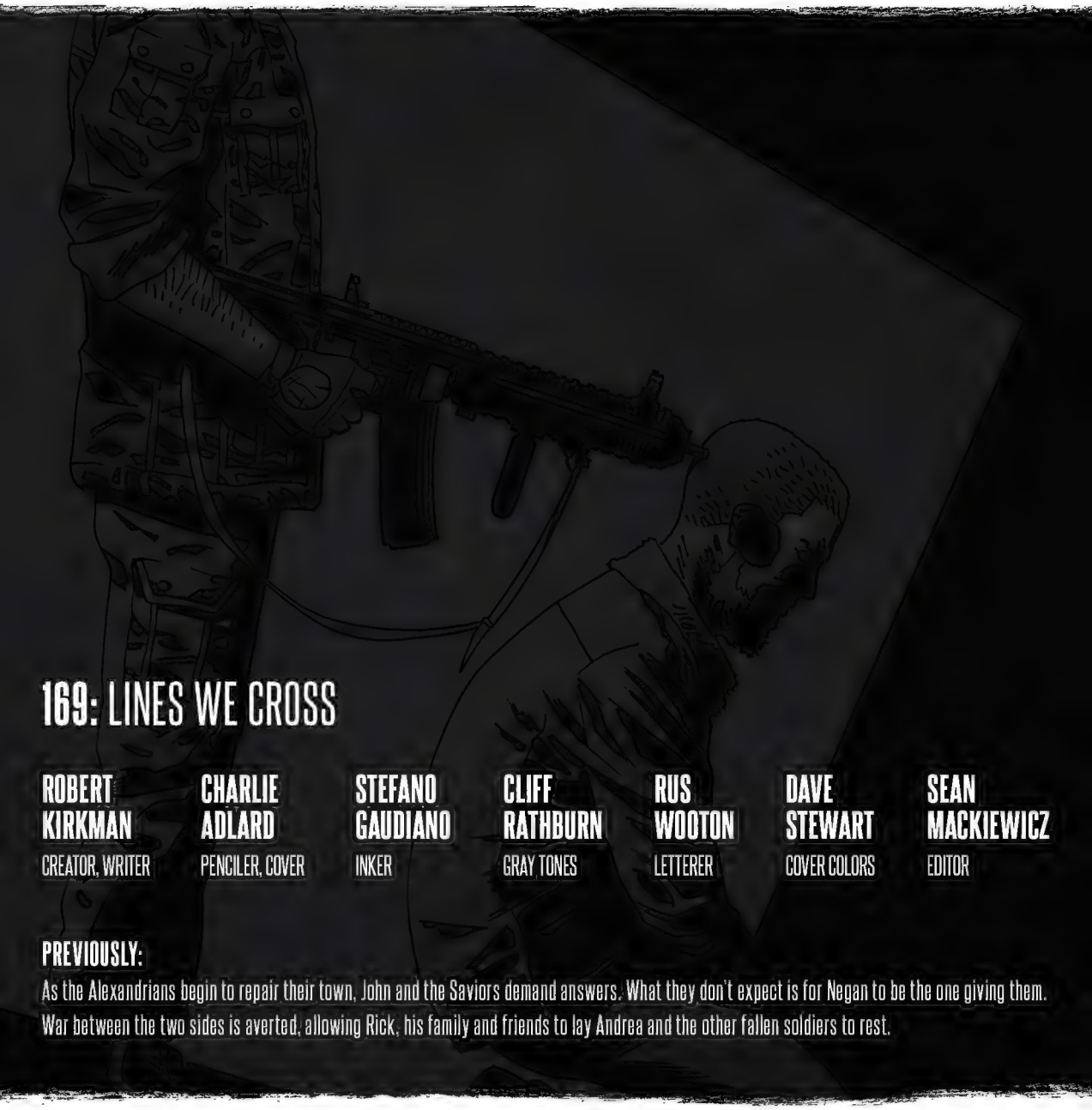
DANTE.

SE VOCÊ SE APRESSAR, PODE ALCANÇAR NEGAN. QUERO QUE O SIGA, VEJA ONDE ELE VAI FICAR.

NÃO QUERO PERDER O RASTRO DAQUELE MONSTRO.

IMAGE COMICS PRESENTS

THE WALKING DEAD™



169: LINES WE CROSS

ROBERT KIRKMAN — CREATOR, WRITER

CHARLIE ADLARD — PENCILER, COVER

STEFANO GAUDIANO — INKER

CLIFF RATHBURN — GRAY TONES

RUS WOOTON — LETTERER

DAVE STEWART — COVER COLORS

SEAN MACKIEWICZ — EDITOR

PREVIOUSLY:

As the Alexandrians begin to repair their town, John and the Saviors demand answers. What they don't expect is for Negan to be the one giving them. War between the two sides is averted, allowing Rick, his family and friends to lay Andrea and the other fallen soldiers to rest.

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LETTER HACKS

WRITE TO US AT: WALKINGDEAD@SKYBOUND.COM

While you chew on the events of this issue, we're going to launch into your reactions to Andrea's death. There were so many heartfelt reactions to #167, it was hard to put this Letter Hacks together. Folks felt so strongly, the writer of maybe the best letter we received asked to not have it printed. So this one's a bit more cathartic than usual, a lot of first-timers wrote in, and I'm tempted to let these just stand for themselves. So let's just see how this goes.

Reading through the responses below, it's hard for me to reply as most of it would be "thanks" and "yeah, I feel it, too." So I'm going to let most of these letters speak for themselves and only chime in where it seems appropriate.

(Man, isn't this usually where we try to sell lunch boxes or something? This is so weird.)

_____

"I had plenty of time to just not do it. I am in control of this story after all. But honestly, sometimes it feels like I'm not. This was one of those times."

You know, I was initially angry at you for pulling at everyone's heartstrings. As soon as I got to the last page of the panel, I was rage-flipping to see the Letter Hacks and see you there going "Ha! I told you it was going to be painful! Andrea's dead!" But instead, I found no sign of Letter Hacks, but your letter to us. That's when I realized it's not only us that's hurting, it's you as well.

Andrea has always been a character I looked up to because not only is she a great leader (most of the time even greater than Rick), but the fact that she's a completely badass woman, and you don't get to see that very often. So I thank you, Robert, for giving me the opportunity to grow with Andrea, month by month. It breaks me to see her go, but to remember that she died not for herself, but for the life of others, it truly resembles her character. It resembles the person she was always meant to be.

Thank you, Robert, for giving us Andrea. What a ride it has been.

Bianca, Philippines

_____

Dear Mr. Kirkman and Crew

I am a huge fan of these comics, and I absolutely love everything about this amazing universe you have created. I have to say though...issue #167 hit hard. Not only was it a very well written issue, and a very well drawn one; you could almost read the emotion on Rick's face, so props to Charlie!...But it also hit home with me. I recently lost my great grandmother in almost the same way. While she laid on her bed, dying from the cancer that filled her body, she did not fear death. She reassured everyone that she was okay with it, that dying is inevitable and only part of human nature. Seeing that in Andrea made me think of her. With that parallel aside, it was a kick ass issue! This has to be the saddest death since Glenn. Now we are down the three Atlanta survivors! (JUST DON'T KILL RICK!!!!) Thanks for reading this letter, and I hope to see it printed. Keep on kicking ass RK!

Matthew Garrett
Monterey, Tennessee.

_____

A lot of people have died in this book.

People we loved, people we hated, people we didn't know anything about, people we knew more about than we know about people in our everyday lives. But I hope I speak for a great deal of your audience when I say that none have ever taken a bigger toll than losing Andrea.

But yet, I still agree that it did have to happen. She was one of my favorite and most beloved characters throughout the entire book, and certainly the most consistent. None were more level headed or no-nonsense than she was, and I don't think anyone ever will be. But yet, I still agree that it did have to happen. I'm not entirely sure that I can explain why, but it felt like it was the right time. Perhaps it was time to lose a major character, or maybe we just needed reminding that no one in this book is safe, as so many people kept forgetting during the whisperer war. But one thing I am absolutely sure of is that I wouldn't have wanted this book to end without reading the story that we read in this issue. And if Andrea never died, then we wouldn't have.

So thank you. If no one else thanks you for taking away one of the best characters in your book, let me say thank you for giving us a character that we loved like family, and thank you for giving us a story that celebrated her life as completely and appropriately as it deserved to be.

Thank you, Robert Kirkman

Mark Jackson,
Deer Park, TX

_____

Dear Kirkman and Walking Dead Team,

Andrea has been one of my favorite characters in the entire Walking Dead universe for quite some time, and I just wanted to say that I think Issue #167 was a beautiful send-off for such a strong, important character. It was powerful and emotionally resonant, and the best possible

goodbye for her. That said, I am regretfully going to stop reading The Walking Dead. At least month to month.

See, I'm a bit conflicted about this. Walking Dead has always had ups and downs. All Out War was fantastic, but A New Beginning was, no offense, terrible. It can be slow and have fantastic character moments, or it can be slow and just struggle to grab my attention. It can be fast and action packed and awesome, but then it can be fast and action packed and kind of stupid. It's a lot of things, that's just part of The Walking Dead, but throughout it all, I've stuck with it because of the characters.

But then something happened. Jesus was the last new character I really cared about. After that, not a single new character managed to connect with me. Meanwhile, the old characters continued to die or fade into obscurity, and month by month, I had less connections to the characters, less reason to care about reading this series. I don't know what it is, Magna seems like she's got some potential and... there's uh.... that guy... Zachary? Is his name Zachary? Um... yeah.

And on top of this, characters like Heath and Aaron kind of slipped into the background. I'm sorry to say, but it seems to me that lately Walking Dead has handled its ensemble cast poorly.

But throughout all of this, Andrea was still there. And now, she's not. And while I think the series has been steadily improving, and as I've said I think #167 was the best possible death for her, I just find it harder to care about checking in month to month, especially when it seems to hurt the pacing of the story to me as opposed to reading the trades. There's still Rick I suppose, and Negan's redemption has been fascinating, but unless I suddenly find myself drawn in by the characters as I read the trades over the next few years, this is it for me reading the Walking Dead month to month.

Sincerely,
Lucas Albertson
Buffalo, NY

Well, if #167 does end up being your final issue, I couldn't think of a better issue to end on.

Sorry to hear about your dislike of recent issues. I wish I could boldly disagree with your assessment of new characters, but you're playing directly into my insecurities as a writer there. Sometimes I worry I'm not doing a good enough job digging deep enough with the new characters. Magna is a good example of this. There's been so much going on she just hasn't had the room to shine. I hope to remedy this in the coming issues. Wish me luck!

Regardless, I hope you enjoy the story more in collected form.

Hi Robert,

This is the first time I've ever submitted to Letter Hacks and it isn't done whimsically or without much thought. You have truly devastated me with this latest issue and I thank you for it.

Andrea was one of my favourite characters and, as the weeks have gone by since #166, I have desperately hoped that this mysterious wound was a red-herring and would be revealed to be a stray bullet wound and not a bite - alas. You've reminded me that you absolutely do not fuck about with this comic, even if you want to desperately resist the tide and preserve certain characters like all of your readers want to. You portrayed this sudden death with a lot of sensitivity and, more importantly, accuracy, and was enormously cathartic for someone like me personally.

Thank you for granting us the relief and closure of this departure. Andrea will be missed.

All the best,

Calvin,
England, UK

Hey Robert, and (the infinitely funnier Sean),

!!!

First time writing in for me, I first began TWD by watching the tv show last fall. From there I was curious about reading the comics, as I like to compare the adapted versions with the story's source material. I binged 150 some issues in a week, and have been on the one-issue-a-month grind ever since.

Two things: first of all, I thought that issue 167 was superbly done. I bet you guys are getting a ton of mail after that one, but I just wanted to say that I really liked the overall tone, as well getting me to care even more about Andrea. The sense of closure felt perfect, like the ending of a movie, and marks a great half way point for the book (here's to 300 issues!!).

I also have a few questions:

1. You stated that Andrea didn't know about Carl killing Ben/Billy, and then later said that she did know... which one is it?

As revealed this issue, Carl told Andrea post-All Out War.

These letters columns are usually done on the fly. I will very often forget stories I have planned or things I've got in my notes. I have to refer to my notes a lot while I'm writing issues, but I don't do that for these columns. So I do forget things. Carl telling Andrea was something I had planned after All Out War, and it was something that was lost when I decided to do the time jump. And it took me this long to figure out an appropriate time to address it. I'm happy with the scene in this issue, and I hope you are, too.

2. Was Dwight's burnt face inspired by the Hound from Game of Thrones? Both are conflicted yet badass characters, so I was wondering if there's any connection.

No conscious connection, for sure. I think I just thought it'd be cool if Negan burned people's faces.

3. Negan has become my favourite character with his ridiculous one liners, keep him in the book for as long as possible!! Will Here's Negan ever be published as a standalone book?

Yes. HERE'S NEGAN will be published as a standalone hardcover this October.

Hope I make it to the hacks,
Aiden Duffy

You made it!

In the 11,189 panels of Walking Dead amazingness (thats the number, I did the math, you are welcome) I have to say panel 67 of issue 167 is definitely the best you have produced.

Did you double check it, though? Please write back when you're done to confirm.

Negan saying farewell to Andrea in that unique jolly-sociopathic Negan way was nothing short of comedic gold.

Bash Glenn's skull in with a bat, decapitate Ezekiel, even snuff out poor Andrea. But please, don't ever kill the foul-mouthed leather clad anti-hero you have in Negan.

He is officially my favorite fictional character. Apologies to Tony Soprano.

Keep up the great work.

Andrew
New York City.

I'm quite fond of Negan myself...

Dear the team behind The Walking Dead,

I wanna keep this short but no promises, guys. I will promise myself to not cry while writing this, though.

I started reading your fine comic when I heard about a character named Glenn dying in Issue 100. I was 10 at the time and had an older friend who introduced me to the show during Season 2, so I had some knowledge on Glenn, but having been late on reading resulted in the lack of me having the extraordinary reactions of those who were already reading before me. I didn't think much of the death, to be honest.

I didn't know if I had a local comic shop nearby, so I had to go on YouTube to watch the issues from 100-112. Shitty, I know, but I was 10-11 during that time, and I wasn't exactly making money, you follow me? I hope you can forgive me. I received the 12-Issue Hardcovers of from Issues 1-96 as gifts, so at least I was reading them legitimately, right? It wasn't until a few weeks before Issue 113 that I would be informed of local comic shop, so once that issue was out on shelves I bought it and read it. That was the first single issue I read in print on release day and it was amazing. The thing was... that was the issue where you tried to trick us that Andrea was going to die by falling off the tower. Even today, I still remember how I felt and my reaction to "Andrea" falling off the tower. Fast forward 54 issues later, and here we are... her death issue.

Now that was an issue where I can say I had the same reactions as everyone else, tearing and snotting all over the place. I also want to say that Charlie's artwork was so incredible this issue and is the exact reason why I aspire to become a comic book artist. I also want to say that the lack of Letter Hacks was completely worth for that eulogy you created for our recently departed Andrea. Thinking of the future without her now is unthinkable for me. Issue 168 and beyond will disprove this, but damn. I have been reading TWD every month consistently for nearly 4 years, and this issue was special; something I will never forget. I honestly cannot believe she is gone. I will forever keep Andrea in my mind and heart and I want to thank you for
the flash of ass in Issue 98. That was nice ;) (I'm 15, I blame my hormones!)

#LongLiveAndrea

Thank you for not killing off Andrea back in 113. I will now reread the series and remember all of the Andrea moments we readers were lucky to have.

"People die. We're... people"

(Well, shit... I'm crying now)

Love you guys,
Andy Gasal, proud OG+ Walker member
Vermont, USA

"Thanks for that flash of ass."

Thank you for completely changing the tone of this letters column with one line, Andy. And for also reminding me how fucking old I'm getting.

Dear Robert,

Quick question: Why weren't Rick and Andrea ever married? They were together for well over two years and were perfect for each other. Father Gabriel could have officiated their wedding. In the apocalypse, you can't just wait for these things. I wanted to see Rick marry Andrea but now it's too late.

I also want to see Rick marry Michonne on the show. Especially if show Michonne meets the same fate as comic Andrea.

Bailey
Dublin, OH

Another scene I could have written... but y'know, my thought is that they just didn't feel the need for a ceremony to make it official. They felt like their bond was already as real as marriage.

Zombie Heads for Cannonballs!

The subject line basically covers it. I'm not sure if you used the idea of zombie heads as cannonballs that can be launched with a catapult, but I highly recommend the idea. You have full rights to use it.

Love the comic!

Jadyn.

Ok, we're back to business as usual. Love it!

Record time!

Dear Skybound Crew,

You just put out one of the better issues we have seen in a long time. In my opinion, Issue #167: "A Certain Doom" was great, not specifically because of the writing (although I am a fan of Robert Kirkman), but because of the excellent art and illustration. Coincidentally, this particular issue brought to mind an essay in the most recent issue of "Image plus". First off, I would like to digress for a moment and mention that "Image plus" is a great magazine and anyone who isn't aware of it should check it out. Okay, now back to the main point of my letter. In the back of "Image Plus", Declan Shalvey writes a very insightful essay about how writers are often attributed sole ownership of comic books and artists are sometimes overlooked for their contribution to the comic books that they help create. Do you at Skybound agree with the point Declan Shalvey is trying to make? If you do agree, should this be the case when comic books are such a visually centered medium? I do agree with Shalvey's statement because when you think of "The Walking Dead" my mind thinks of Robert Kirkman as the creator before anyone else. This contradiction is abundantly clear in issue #167 where the writing takes a backseat and the artwork tells the story of sadness and sorrow turning into strength and perseverance. The illustrations tell the story of the characters saying farewell to Andrea who has recently been bitten by a walker. We experience the love Rick and Carl have for Andrea, the pain they feel when she dies, and the strength the characters obtain from their solidarity during this time of loss.

John Gentile
Revere, MA

Ok, going to answer this as succinctly as possible, with as much nuance as possible, without going off the tracks (and that essay is widely available on ImageComics.com). Of course I (speaking for Skybound editorial) agree with Declan. When we discuss our books internally and externally, from development through publication, it's with the entire creative team as the focus. We'd be crazy not to. We love comics. We know how difficult they are to make. We respect the hell out of everyone that works on a Skybound title. Especially Charlie (see last issue's Letter Hacks for the most recent Adlard lovefest). There is no auteur theory at work here. The folks covering us (and comics, in general) don't understand that all the time. That sucks. When we see coverage that's guilty of that, we contact them to set the record straight; most of the time they accommodate us. The comics industry has exploded in the past decade and a half, attracting a whole new audience, so there's a learning curve.

But when we use the term "creator" here, it means a person who, legally speaking, created a comic book property. And legally speaking, Robert is the sole creator of THE WALKING DEAD property. So you're technically not wrong in thinking of Robert as the creator of TWD... but yes, he and Charlie share authorship of the comic book 100%. That's indisputable. Which, I believe, was the point of Declan's essay: shared credit over authorship. But I do take issue when you say that the writing takes a backseat in #167. It's a partnership. When Negan has a wonderful turn of fucking phrase, you may notice the colorful words more, yet his expression is selling the personality behind it. Just as seeing Rick by Andrea's bedside is devastating without a single word needing to be said because Charlie is aces... and yet, that mood and intent was established through the script (and years of Kirkman/Adlard symbiosis). Comics! That's why we fucking love them. A story can only be told through collaboration... and, also, a patient editor.

To chime in here myself... and thanks for taking the bold and never needed stance of defending a writer, Sean (wink). You'd have to be insane not to see that artists are too often marginalized in this industry. It's a horrible thing that's taken root over the last twenty-five years or so. What's NOT talked about enough is that we got to this place due to the practices of the large publishers who saw more money in supporting writers who could do more books per month and more danger in giving artists power as they honestly, truly, at the end of the day, don't really need writers... or ANYONE ELSE to make comics. It's only been in recent years that Marvel and DC have actually let artists write stories again after years of blocking it.

It's also something I can't really blame the online press for, because it starts with those companies. Every time you see a collection with the writer's name printed FIVE TIMES the size of the artist's, or a series where the art team revolves to the point that you don't know who the lead is... it sets a tone. It tells everyone that the artist is less important, which couldn't be further from the truth.

We all know the colorist is the most important.

We'll be in San Diego a couple weeks from now for Comic-Con...an event that simulates the zombie apocalypse over the course of five days. People pay for that experience! (Come by, say hi. We have some totally badass TWD merch debuting... including a thing called "Shiva Force". SHIVA FORCE!!! And where we absolutely won't be selling Andrea commemorative lunch boxes!)

Then we're back in August for "On the Road" with has nothing to do with Jack Kerouac and everything to do with your boy Eugene.

-Sean Mackiewicz

It's gonna be great!! See you then! If you need me... I'll be panicking in preparation for Comic-Con.

-Robert Kirkman